



CHARLES DICKENS

*An Appreciation of His Books
and a Guide to Their Reading*

BY

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CHARLES SCRIBNER'S SONS
NEW YORK

FOREWORD

WHAT is culture? To some it means manner—and manners—the ability to mingle comfortably with others, enter into their conversations, conduct one's self with assurance and poise in every society. To some culture means worldliness, and at least a passing acquaintance with the world's great people and great places. To the great majority culture means education, the study of arts and sciences, the understanding and appreciation of fine things.

On one point all authorities are agreed: No cultural background is complete without an intelligent grasp of the world's great storehouse of literature. One of the first essentials of culture is a familiarity with the great books and the great authors that have enriched man's generations on earth. Paramount, of course, is the Bible, than which there is no greater book in all the world. And next to the Bible are the works of Shakespeare which form an essential and integral part of every general education.

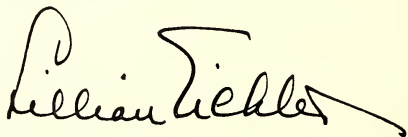
After the Bible and Shakespeare, Charles Dickens takes rank as a fundamental factor in cultural development. No man or woman is well-informed who is not reasonably familiar with the famous Dickens characters, who cannot discuss intelligently the classic Dickens tales. The fabric of no cultural background is complete until there has been drawn through it the thread that is Dickens.

We all want culture—that is why we all read and study the Bible, Shakespeare, Dickens. But we read Dickens for another greater reason than

this. We love him. We love the people who are his characters. We love the stories that somehow never lose their glamour. We love the quaint by-ways of England where we tarry with the great Victorian novelist and learn to know the people who once actually lived and breathed there.

But there are two ways to read the works of Charles Dickens. To dip occasionally into "Pickwick" and "Boz," to read superficially the magnificent Dickens classics, is to see only the magic of the master's pen, the almost limitless power of his imagination. But to read these same works with a sympathetic understanding of Dickens's life, and with at least a cursory knowledge of the conditions of the world in which he grew up, is to see the soul of the man flash through his books, and glimpse the ghosts of people who once actually lived and were a part of his life.

With that thought in mind this little book has been prepared. It is intended primarily as an appreciation of Charles Dickens and his works. But it is also a digest of all that is interesting and important in the life of the great novelist as it affects his stories; and it is a reading guide that will help immeasurably to understand the great Victorian novelist and get from his writings all that is finest and best.

A handwritten signature in dark ink, reading "Lillian Tichenor". The signature is written in a cursive style with a large, looping initial "L" and a long, sweeping underline that extends to the right.

TO-DAY, critically and popularly, and always with the one exception of Shakespeare, Charles Dickens is probably the most beloved and most widely known writer of his race. His works are familiar literature wherever the English language is spoken. His books have their place in every well-regulated library. He is still, as in the reign of Victoria the Good, a master of mirth and of tears; and his tales continue to exercise an indubitable magic not found in the best of "best sellers."

*Master of
Mirth and
Tears*

Always an ardent spectator of life, always an amused and amusing observer at that stage on which we are all players, Dickens has bequeathed us novels of simple, homely life rather than of imagery and make-believe. His characters are so real that we can almost reach out and touch them. That is why Dickens is so universally popular; in his characters we discover ourselves, and the people whose lives we elbow from day to day.

*Universally
Popular*

It is inevitable; to know Dickens is to love him. He is unique. He belongs to no special age, but to all time. He belongs to no special race, but to all people. In his own day, critics said of him, "He looks into his heart and writes."

That heart has long since been stilled, but the soul of the man still flashes through his stories. That is one of the reasons why the dust of Charles Dickens will mingle forever with the dust of immortals in Westminster Abbey.

Quite as frightened as the ladies themselves is Mr. Pickwick, who has come to the seminary to stop an elopement. A most ludicrous situation when the quaking gentleman is discovered! (See pages 247-248 in the Scribner edition, "Pickwick Papers.")



*More Than
1,500
Familiar
Characters*

DICKENS has created more characters who are known, loved, quoted, and affectionately recalled than any other writer of fiction. His men and women are etched upon our memories as camcos are etched on stone. In "Pickwick" alone there are some 300 "adorable drolls"—from Mr. Pickwick himself, genial amateur in life, to Sam Weller, that agreeable and entertaining embodiment of London low life. In the complete works of Dickens there are more than 1,500 familiar characters.

*"Like
Things
Carved
in Stone"*

It is always the grotesque, the unexpected, the startling that Dickens brings before us in his men and women. He is not satisfied to tell us about the facial qualities of the people in his stories; he wants us to see and understand their soul qualities—and these he emphasizes to such a degree that they become caricatures of which Gilbert K. Chesterton says "they remain like things carved in stone."

*See If You
Recognize
Lord
Chesterfield*

Who, having once known Mr. Wackford Squeers, master of Dotheboys Hall, can ever forget him? Or Mr. Bumble, the poorhouse beadle in "Oliver Twist," so puffed up with the importance of his office that he has forgotten how to be kind? Or Mr. Chester in "Barnaby Rudge"—a meticulously polite but thoroughly unprincipled gentleman intended as a satiric portrait of Lord Chesterfield? Read Chapter XV (beginning on page 128 in the Scribner edition) and see if you do not yourself recognize in Mr. Chester the famous English nobleman who was celebrated for his polished grace of manner, his doubtful morality, his great love of intrigue and his greater love for his worthless son.

Dickens could have gone on endlessly creating characters for us to love. Was not life itself the source from whence his characters came? Did he not appropriate for his novels the very people

who brushed by in daily life and made their influence felt in one way or another? That is the charm of his novels, the irresistible magnetism of his tales.

WHAT a vast portrait gallery Dickens left for us to enjoy! Do you recall Kit in "The Old Curiosity Shop"—dear little Kit with his small ugly body and his great golden soul? (You will meet him again on page 50 in the Scribner edition.) And tired, pathetic little Emily, who lived in an old boathouse and longed to be a lady? (See page 36 in the Scribner edition.)

Do you remember Nancy, Fagin, and Old Bill Sikes—little Jo, whose only home was the London streets—Jerry Cruncher, who was respectable enough by day but added to his income by "body-snatching" in the cemetery at night—Tiny Tim, who belongs as inevitably to Christmas as holly and mistletoe?

DICKENS'S women characters are the embodiment of the qualities we all admire most in women. Rose Maylie, adopted daughter of Mrs. Maylie in "Oliver Twist," is altogether a charming person, and her type is as popular to-day as it was when Dickens was young.

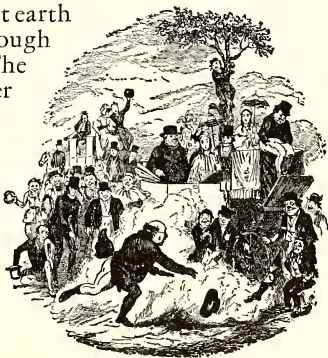
"She was not past seventeen" he tells us. (See page 239 in the Scribner edition.) "Cast in so slight and exquisite a mould; so mild and gentle; so pure and beautiful; that earth seemed not her element, nor its rough creatures her fit companions. The very intelligence that shone in her deep blue eyes, and was stamped

"Man is but mortal," Dickens assures us; and being but mortal, he is amused when the wind plays with some one's hat. When Mr. Pickwick chases *his* hat there is special cause for mirth. (Read page 55 in the Scribner edition, "Pickwick Papers.")

*Renew Your
Acquaint-
ance with
Kit*

*Jerry
Cruncher
Lives in
"A Tale of
Two Cities"*

*Meet Rose
Maylie
on Page 239*



upon her noble head, seemed scarcely of her age or of the world; and yet the changing expression of sweetness and good humor, the thousand lights that played about the face and left no shadow there; above all, the smile, the cheerful, happy smile, were made for Home, and fireside peace and happiness."

*More
Women
March
By in
Pageant*

This passage is quoted because it is an excellent example of the Dickens type of heroine. But there are other qualities than those here outlined that the great novelist admired in women. You will discover them for yourself when you read about Agnes Wickfield (see pages 241 and 242 in David Copperfield, the Scribner edition) and Peggotty—dear, good, kind old Peggotty who "ain't no scholar" but who has a heart of gold! (See page 65 in the same volume.) And the host of other glorious heroines who tread through his tales—Florence Dombey, Little Nell, Amy Dorrit, Emma, daughter of the crazy astrologer who is searching for the philosopher's stone, Sissy Jupe, daughter of a clown, who has a very hard time of it indeed in "Hard Times." (See page 270 in the Scribner edition.)

*Madame
Defarge is
a Tigress*

Nor are all of Dickens's women characters admirable. The novelist portrays with skill the lower side of women in such characters as Rosa Dartle in "David Copperfield," Mrs. Squeers in "Nicholas Nickleby," and Therese Defarge in "A Tale of Two Cities." Madame Defarge is especially interesting; she was imbued from her childhood with a brooding sense of wrong, Dickens tells us, and "an inveterate hatred of class. Opportunity had developed her into a tigress. She was absolutely without pity." (See page 384 in the Scribner edition.)

*Let Us
Come Closer
to The Man*

It is by studying the boyhood of Charles Dickens that we come closer to the man, and understand the greatness of his works.

Dickens was born in a shabby little house in Portsmouth. His father, always in debt—and always cheerful about it—had one treasure: a shelf of well-worn books. The boy had free access to this meagre library, and in its dust he found a few rare diamonds: *The Arabian Nights*, *Don Quixote*, *Fielding* and *Smollett* and *Goldsmith*.

In these books and with these authors the boy lived a life of dreams. His brain teemed with visions. He was utterly happy.

But at the age of ten came tragedy. The father was arrested and confined in the Marshalsea, the debtors' prison. The boy, the sensitive poet-child, was given employment in the cellar of a shoe-blackening factory, where his task was to fill and label bottles for a wage of six shillings a week. The surroundings were coarse, the work loathsome, and the boy's companions cruel.

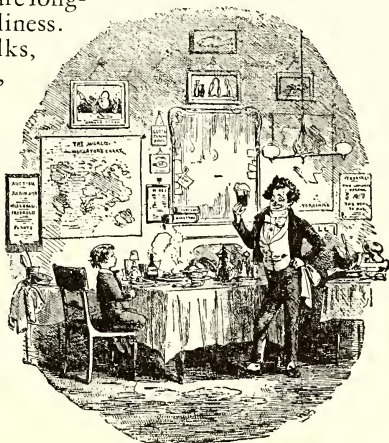
How awful to be lonely and sad when one is only ten years old! The "small queer boy" who was Charles Dickens sat in the damp cellar and filled bottles with blacking, listened to the tramp, tramp of feet overhead, watched the flotsam and jetsam of human life stream by, and at night trudged through the darkened byways of London—a wistful and pathetic figure longing for sympathy and kindness.

During these solitary walks, young Dickens saw things, and heard things, and had experiences that were to color the rest of his life. He and the city came face to face.

Young David has dinner at a restaurant, and a friendly waiter shows him how to eat it. In fact, the friendly waiter does most of the eating himself. (See page 72 in the Scribner edition, "David Copperfield.")

*John
Dickens
Goes to
Debtors'
Prison*

*A "Small
Queer Boy"
Looks Out
on Life*



*The
Tragedy
and Comedy
of Living*

Something very tender and human began to stir in the childish heart. There was born within the boy Dickens a great, absorbing love for the poor and the oppressed, a sincere desire to help them, to make the world somehow hear their cry—a wish to tell of the life that went on around him from day to day, on the streets and in the houses, to tell of the sadness, and the gladness, and the inexplicable mystery of living—of the tragedy and comedy of it all.

THUS bullied through childhood, starved in mind and body, hurt in hundreds of little ways, the boy grew up. And so began the career of Charles Dickens, beloved novelist of the 19th century.

*An
Amazing
Paradox*

It is the amazing paradox upon which critics fondly dwell that Dickens, whose childhood was shrouded in sadness, should have drawn the golden thread of laughter through all his tales. You may weep when poor *Oliver Twist* is mistreated, but the next moment you discover that you are chuckling over the escapades of that insolent young pickpocket, John Dawkins, familiarly and admiringly called "The Artful Dodger." You may be heartbroken when Little Nell dies, but that will not keep you from enjoying to the full Dick Swiveler and his bubbling humor.

*David
Copperfield
Is the
Biography
of Charles
Dickens*

SO integrally a part of his writings is Dickens's own life that they give almost his biography. He himself was Pip, Copperfield, Paul Dombey. His father was twice immortalized: as Micawber in "*David Copperfield*"—dear Mr. Micawber, always in debt and always waiting for something to "turn up" (see page 169 in the Scribner edition)—and as the Father of the Marshalsea in *Little Dorrit*. "Mrs. Nickleby," mother of Nicholas Nickleby in the book by that name,

has traits said to have been very characteristic of Dickens's own mother.

Memory came and stood by Dickens's side as he wrote, and reminded him of the time he had wandered through the streets of London, peering into the alleys where Poverty lived, hurrying by strange corners and dark cellars, gazing into mysterious shops. As we read "The Old Curiosity Shop" we remember suddenly and poignantly the childhood of the writer. We see the boy—sensitive, romantic, starving for beauty—employed in a cellar as a bottle boy, trudging through the grim streets to visit his father in debtors' prison, frequenting pawnshops to raise money on the household goods of the family.

The description of the old shop (on page 5 in the Scribner edition) is fascinating. We are told—oh, so quaintly!—that it is "one of those receptacles for old and curious things which seem to crouch in odd corners of this town." Can we not *see* the boy Dickens standing outside, hungry and alone, gazing in at the musty treasures and dreaming strange, fantastic dreams?

At sixteen, Dickens had become an office boy to an attorney. At nineteen, having painfully studied shorthand at night, he became a reporter in the House of Commons. It was not long before he was known as the best journalist in the reporters' gallery.

The newspaper work broadened and enriched the brain that was already crowded with pictures of London types and scenes. And now the youth began to write in earnest. He jotted his ideas and observations into a little note-book, prepared his first manuscript, and surreptitiously dropped it into a letter-box in Fleet Street. "The Old Monthly Magazine" accepted the manuscript and, to the young author's wild delight, it appeared in print.

*See Page 5
in "The Old
Curiosity
Shop"*

*Following
the Youthful
Career*

*The First
Manuscript
Is Accepted—and the
First Book
Appears!*

This was the beginning of that inimitable collection of character studies, scenes, and tales that was to culminate in Dickens's first book—"Sketches by Boz."

*Origin of the
Pen-Name
"Boz"*

The pen-name "Boz" had an interesting origin. It was a facetious nasal contraction, used in the Dickens family, of Moses—that being the name of a beloved younger brother. The name had been affectionately abbreviated to Mos. Pronounced with a cold in the head, it became Boz—and "Boz" was the family nickname for young Moses. Dickens appropriated this name as a signature to his tentative work, and his first book appeared under the now-famous title, "Sketches by Boz."

*Glimpsing
the World
that Dickens
Knew*

CHARLES DICKENS began to write when the 19th century was but a third over. It was a time of upheaval and reform. There was as yet no Department of Public Education; children were permitted to work in mills and factories for 16 and 18 hours a day; gross feeding and foul humor were characteristic of the social life.

"It was a time by several degrees harsher, coarser, and uglier than our own," says George Gissing in his "Critical Study of Charles Dickens." "Take that one matter of hanging. Through all his work we see Dickens preoccupied with the gallows; and no wonder. In his 'Sketches' there is the lurid story of the woman who has obtained possession of her son after his execution, and who seeks the



David runs away from a brutal stepfather, and an intolerable position in a bottling factory, and begs shelter from his eccentric great-aunt, Miss Betsy Trotwood. (See pages 206 and 207 in the Scribner edition, "David Copperfield.")

aid of a doctor, in the hope of restoring the boy to life; and in so late a book as 'Great Expectations' occurs that glimpse of murderous Newgate, which is among his finest things. His description of a hanging, written to a daily paper, is said to have had its part in putting an end to public executions; but that was comparatively late in his life; at his most impressionable time the hanging of old and young, men and women, regularly served as one of the entertainments of Londoners. Undoubtedly, even in Dickens's boyhood, manners had improved to some extent upon those we see pictured in Hogarth; but from our present standpoint the difference, certainly in poorer London, is barely appreciable.

*George
Gissing
Discusses
the Times of
Charles
Dickens*

"It was an age in which the English character seemed bent on exhibiting all its grossest and meanest and most stupid characteristics. Sheer ugliness of every-day life reached a limit not easily surpassed; thickheaded national prejudice, in consequence of great wars and British victories, had marvellously developed; aristocracy was losing its better influence, and power passing to a well-fed multitude, remarkable for a dogged practicality which, as often as not, meant ferocious egoism. With all this, a prevalence of such ignoble vices as religious hypocrisy and servile snobbishness. . . ."

*It Was Not
a Very
Pleasant
Time to Live*

As boy and man, Dickens had looked out upon such conditions—had himself suffered the abuses of an inhuman society. His was the one voice in England when others were hushed and frightened. Other writers dared not tell of the things they saw, but Dickens's pen had a magic theirs never knew.

*But Dickens
Was a
Humanist
—and Poet!*

In his novels, Dickens attacked and exposed the prisons, the poorhouses, the law-courts, the schools. The notorious Dotheboys Hall in "Nicholas Nickleby" is an excellent example of the skilful manner in which he pilloried the evil

*The Famous
Exposure in
"Nicholas
Nickleby"*

schools of his day where boys' spirits were crushed and their little brains stuffed with nonsense. (Read Chapter VII, beginning on page 94 in the Scribner edition, for Dickens's famous exposure of the schools of his day and the methods they employed.)

*Dickens
the Satirist*

Here we glimpse a new Dickens: no longer the sensitive, lonely child, no longer the eager, ambitious youth—but Dickens the satirist, silhouetting the evils of his day against the pages of his novels, like gibbets hanging black and solid against the dawn. Life itself was the raw material from which he fashioned his plots, and his characters were no mere children of fancy but men and women who actually lived in all classes of life around him. More often than not his types of humanity were drawn from the neglected lower classes—the poor, the outcast, the criminal.

AND yet, at no time is Dickens a dull moralist. He has a good story to tell always, and he tells it with the vivid, compelling charm that has made him beloved of all English-reading people.

*Sir Hall
Caine
Lauds
Dickens, the
Story-Teller*

"Though Charles Dickens has been dead fifty-five years, he is now more alive than ever," declared Sir Hall Caine in a memorial address recently. "Nobody knew better than Dickens that before all else he was a simple story-teller, and that his first duty was to amuse and to entertain. And of all writers who ever brought cheer, brightness and happiness and even merriment into human life, Dickens must forever be counted among the first."

*For a
Broader
Cultural
Background*

BUT Dickens offers more than pleasure and entertainment—more than the glamour of romance and the thrill of adventure. To read him regularly, as all intelligent and cultivated people do, is to gain a new poise and a broader cultural background, and to acquire greater mastery and skill in the use of the English language.

*A Very Fine
Chapter
from "Little
Dorrit"*

Dickens's English is idiomatic, resonant, vivid. The sixth chapter of "Little Dorrit" (which begins on page 64 of the Scribner edition and describes the Father of the Marshalsea) is one of the finest pieces of writing in the English language. Andrew Lang says of it that "it's magnificent."

Another splendid passage, warm with the touch of pathos, tells of young Copperfield's return to his home

after his mother has remarried. (Pages 118 and 119 in the Scribner edition—"David Copperfield.") You will enjoy this entire eighth chapter of "the personal history and experience" of the boy who was so like the boy Dickens.

To glimpse the author's descriptive genius, see the passage in "The Old Curiosity Shop" that tells about Quilp, the dwarf who, we are assured, "had the aspect of a panting dog." (Page 23 in the Scribner edition.)

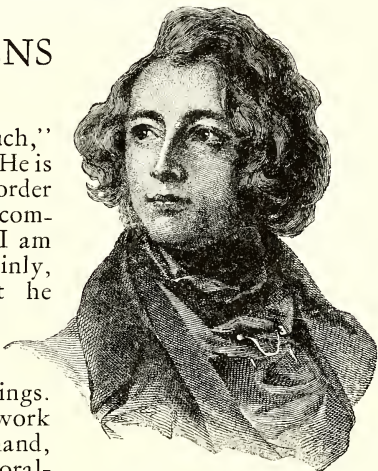
For a taste of the delicious Micawberish flavor in Dickens's writings, read Chapter 28 in "David Copperfield," which begins on page 445 in the Scribner edition.

*Read These
Chapters
Many
Times!*

CHARLES DICKENS

1812-1870

"**I** LIKE Dickens very much," says Anatole France. "He is a very great writer. In order to belittle him, one often compares him to our Daudet. I am not of that opinion. Certainly, Daudet is charming. But he lacks depth. His characters are arbitrary—superficial. He sees only the skin of people and the varnish on things. He lacks general ideas. The work of Dickens, on the other hand, is social. It introduces a morality into the plot. And then he has the sentiment of his dignity as a writer. Let an obscure little beggar girl of Piccadilly be beaten by a drunkard and the complaint of the wretched child will rise above the smoke of the city to the radiant empyrean, where is the seat of Eternal Justice. And the cry of the wounded bird will be heard and will bring down the thunderbolts of Heaven. I envy Dickens this generosity—this genial credulity."



Dickens at age of 27



Glimpses from Dickens's

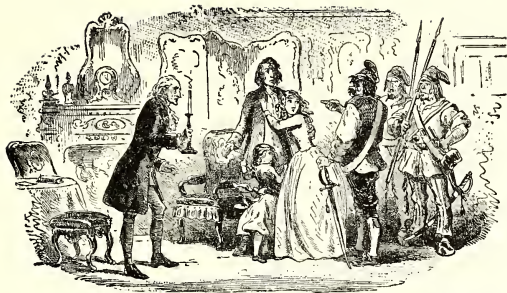


Smikey, pathetic drudge at Dotheboys Hall, runs away to seek his fortune elsewhere, is caught and brought back for punishment. He is being brutally beaten by Squeers before all the boys of the school—as an example. Nicholas Nickleby, the young teacher, cannot bear to see the wretched little fellow so mistreated, and suddenly he grasps the lash and applies it to Squeers until “the ruffian roared for mercy.” (See Chapter 13 in “Nicholas Nickleby” and read particularly pages 170 and 171—in the Scribner edition.)



So ugly and misshapen was Quilp, the dwarf, that even the dogs chained outside the public-houses growled as he went by. It was the dwarf's custom to taunt chained dogs as it was his custom to torture human beings who were powerless to protect themselves. (Read Chapter 21, which begins on page 173 in the Scribner edition.)

“Our Mutual Friend” is a very clever satire on fashionable society. Mr. Hamilton Veneering is a *parvenu* tolerated by society “on account of his wealth.” (You will enjoy particularly the third chapter of Book the Second which begins on page 273 in the Scribner edition.)



Great Novels

The spirit of the French Revolution lives and breathes in "A Tale of Two Cities." You will read with tremendous interest the chapter called "A Knock on the Door" (beginning on page 305 in the Scribner edition). A knock on the door in those days usually meant a summons to the Tribunal, a hurried trial, and death beneath the guillotine for some beloved member of the family. Here it is Charles Darnay for whom the red-capped, sabred "Citizens" have called. (Page 309.)



Phillip Pirrip, more familiarly known as Pip, is accosted by an escaped convict who forces him to steal food from his sister's pantry. The boy helps the convict, who is nevertheless recaptured and returned to the Hulks. But the prisoner is grateful to the boy who helped him, proves his benefactor, and makes possible for him "great expectations." What these "Great Expectations" are you will discover for yourself in Chapter 18 which begins on page 139 in the Scribner edition.



Charley Bates gives Oliver some lessons in picking pockets. Chapter 18 in "Oliver Twist" reveals London low life as it existed in Dickens's time.



The SCRIBNER

The Complete
CHARLES DICKENS

*taken from the text corrected by the author
and bound in the facsimile of the original*

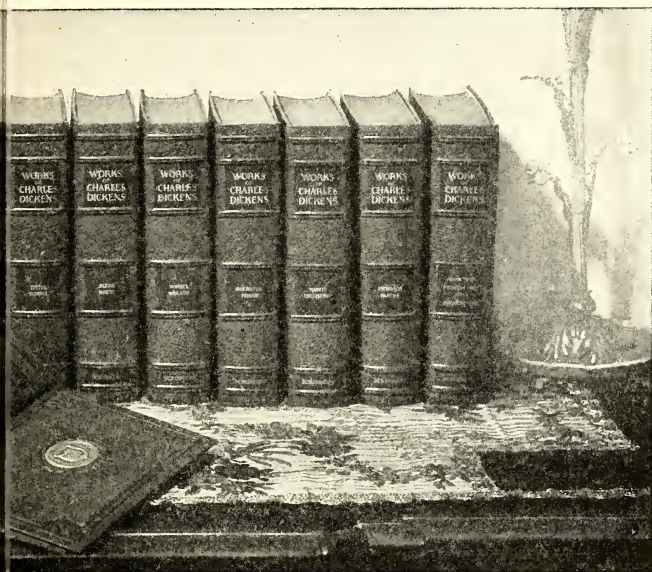
50 VOLUMES

PICKWICK PAPERS
NICHOLAS NICKLEBY
MARTIN CHUZZLEWIT
OLIVER TWIST
PICTURES FROM ITALY
AMERICAN NOTES
BARNABY RUDGE
HARD TIMES
DAVID COPPERFIELD

OUR MUTUAL FRIEND
UNCOMMERCIAL TRAVELLER

CHRISTMAS STORIES
BLEAK HOUSE

In addition to the prefaces in each volume by Dickens personally, this edition is noteworthy for containing a special synopsis of the story in each book by J. Walker McSpadden, together with a complete cast of characters.



ER EDITION

Works of
DICKENS

*the author just before his death,
 as Scribner Artcraft.*

ES IN 15

CHRISTMAS BOOKS
 GREAT EXPECTATIONS

OLD CURIOSITY SHOP
 REPRINTED PIECES

DOMBEY AND SON
 LITTLE DORRIT
 A TALE OF TWO CITIES
 SKETCHES BY BOZ
 CHILD'S HISTORY OF
 ENGLAND
 EDWIN DROOD
 MISCELLANEOUS

The two hundred and forty illustrations in this edition are taken from the originals by Dickens's famous contemporaries—Cruikshank, Browne (Phiz) Seymour, Cattermole, Stone, and others.

SKETCHES BY BOZ

*The First
Published
Writings of
Charles
Dickens*

THE "Sketches" are of special interest because they are the first published writings of Charles Dickens. In them we discover the ghosts of characters who are to make their appearance in later works and become immortal.

The first sketch appeared in "The Old Monthly Magazine" in 1832 when the author was 20 years old. Four years later Dickens made his literary bow with his first book—a collection of sketches concerning every-day life and every-day people—under the title of "Sketches by Boz."

*Page 271
in the
Scribner
Edition*

A courageous exposure of London street life was given by the young author in one of his sketches, under the title of "The Prisoner's Van." (You can read it now in the Scribner edition, beginning on page 271 in the "Sketches.") The two chief characters are Bella, a child not yet fourteen, who is forced into a life of vice and crime by her mother—and her sister Emily who, at sixteen, is already hardened by the debauchery of the life of the streets.

"The Drunkard's Death" (beginning on page 494 in the Scribner edition, "Sketches by Boz") caused a great furore in England when it appeared. Feeling ran high, as it did in this country when "Uncle Tom's Cabin" appeared.

THE PICKWICK PAPERS

*Enter Mr.
Pickwick!*

MR. PICKWICK, founder of the inimitable Pickwick Club, is probably the best known and most widely beloved of all the great hosts of Dickens's characters.

"The Posthumous Papers of the Pickwick Club"—now affectionately known by the abbreviated title of "The Pickwick Papers"—represents Dickens's first great book. It has no one

definite plot, but is rather a series of separate incidents, chronicling the experiences and adventures of a group of well-known and well-loved characters.

Among them are Tony Weller, genial stage-coachman, his famous son, Sam Weller, Mrs. Martha Bardell, George Heyling, Joe the fat boy, Alfred Jingle the strolling player—and a host of others.

OLIVER TWIST

IN "Oliver Twist" we are reminded again of the boy Dickens who worked in a cellar and dreamed of beauty—the boy who threaded London streets alone and friendless.

Mr. Bumble, as you recall, is taking Oliver to the home of Mr. Sowerberry, the undertaker, to be his apprentice. The child suddenly begins to cry and, when the beadle asks him what is wrong, says: "It is so lonely, sir! So very lonely! Everybody hates me." (Page 30 in the Scribner edition.) The figure of Oliver Twist seems to fade, and in his place we see the boy Charles, crying to his father in prison: "It's so lonely—so very lonely!"

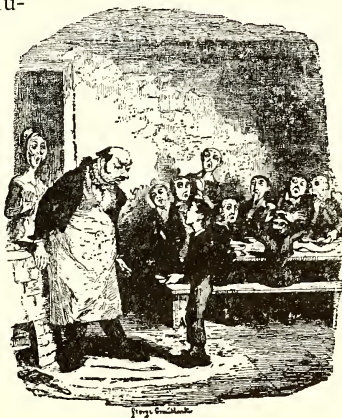
Though it is one of his earliest novels, "Oliver Twist" reveals forcibly the humanitarian tendency which was to make Dickens one of the greatest reformers of the 19th century. The book is also a clever satire on the treatment of the poor in workhouse and prison, and is an exposure of

*Recalling
the Author's
Boyhood*

*The Pen of
the Satirist
Exposes
Evil
Conditions*

Who doesn't know that dramatic moment when young Oliver walks up to the terrible Mr. Bumble, and while a score of half-starved wretches watch eagerly, says: "Please, sir, I want some more?" (Read about it on page 14 in the Scribner edition, "Oliver Twist.")

{ 19 }



evil conditions that existed in the London slums at that time.

Among the most famous Dickens characters in this novel are Nancy, Bill Sikes, Fagin, Noah Claypole, John Dawkins, Charley Bates, Monks, Rose Maylie, Agnes Fleming, and Toby Crackit.

NICHOLAS NICKLEBY

*You Will
Like Young
Nicholas*

IN Dickens's next great book, "Nicholas Nickleby," we find his famous exposure of the evil methods employed in certain schools of his day, and "the monstrous neglect of education in England."

Nicholas is a fine and altogether human young fellow who engages himself to teach at Dotheboys Hall in Yorkshire for the purpose of supporting his mother and his sister Kate. He finds the methods employed by Mr. and Mrs. Squeers cruel and intolerable, and breaks out in rebellion.

*Mr. and
Mrs. Squeers
"At Home"*

Chapter 7 (beginning on page 85 in the Scribner edition) shows Mr. and Mrs. Squeers "at home." The chapter is rich in satire and wit, and reveals Dickens's skill in the delineation of character.

THE OLD CURIOSITY SHOP

*Do You
Remember
"Little
Nell"?*

THIS charming Dickens classic gives us our first glimpse of "Little Nell" Trent—that gentle, lovable child whose heroic spirit bore well the burdens of life, until death set her free.

Dickens fashioned Little Nell with loving care, as a sculptor fashions a figure from clay; and selected for a setting in which to place her a quaint and musty old curiosity shop. (See page 5 in the Scribner edition.) It is said of Dickens that he was heartbroken when Little Nell died, and the magic of his pen is proved by the sadness and depression you will feel when you read of her death.

(On pages 139 to 141 in the Scribner edition—Part II of "The Old Curiosity Shop.")

In this novel we meet jolly Dick Swiveller, Daniel Quilp and Mrs. Quilp, Mrs. Jarley, Mrs. Jiniwin, Sophie Wackles, Tom Scott, and shock-headed, shambling, lovable little Kit.

Mrs. Betsy Quilp is "a pretty little mild-spoken, blue-eyed woman who, having allied herself in wedlock to the dwarf, in one of those strange infatuations of which examples are by no means scarce, performed a sound practical penance for her folly every day of her life." (See page 32 in the Scribner edition.)

*Dickens
Was Heart-
Broken*

*The Dwarf
Quilp Had
a Pretty
Wife*

BARNABY RUDGE

THIS has been called "the most highly wrought, earnest, and powerful of Dickens's works." It is an historical novel, based upon the London Protestant riots of 1780.

Barnaby Rudge, the hero of the story, around whom the action centres, is a wild, fantastic youth. He joins the mobs in the Gordon riots and becomes one of their ablest fighters. Finally overpowered and arrested, he is condemned to death—as is also Hugh, leader of the rioters. On the eve of their execution, Barnaby says to his companion, "Hugh, we shall know what makes the stars shine now!" (Be sure to read this passage, beginning on page 172 in the Scribner edition—Part II of "Barnaby Rudge".) This entire chapter is powerful and fascinating, and shows us Dickens in a new guise—a fierce and fervent realist.

*A Powerful
Novel About
the Gordon
Riots*

MARTIN CHUZZLEWIT

DICKENS began this novel after the return from his first visit to the United States in 1841-42. A good part of the book caricatures the ludicrous

side of the American character; but the chief purpose of the tale is, as Dickens himself expresses it, "to exhibit in a variety of aspects the commonest of all the vices; to show how selfishness propagates itself; and to what a grim giant it may grow, from small beginnings."

*The
Ludicrous
Side of the
American
Character*

Throughout the book we find a good-humored tone of satire. The American scenes are of special interest, for they tell us much about the United States in 1841 that is missing from history books. Start reading on page 288 (the Scribner edition) if you want to know what Dickens thought of the United States at that time.

In "Martin Chuzzlewit" we make the acquaintance of Pecksniff, Sarah Gamp, Mrs. Lupin, Mould the undertaker, Mr. and Mrs. Norris, the Americans, and Mary Graham.

CHRISTMAS STORIES

DICKENS wrote short Christmas stories and Christmas books that endeared him to the world. Of them he says, "My purpose was, in a whimsical kind of masque which the good humour of the season justified, to awaken some loving and forbearing thoughts, never out of season in a Christian land."

*Tales with a
Whimsical
Charm*

Whimsical they are, and in jolly good humor—stories to read and enjoy any time of the year, but particularly at Christmas time. There are "The Chimes," "The Cricket on the Hearth," "A Christmas Carol," and a collection of other shorter stories.

Bob Cratchit's feast (see pages 48 and 49 in the Scribner edition—"Christmas Stories") is a permanent symbol of that "good will towards men" for which Dickens stood. Tiny Tim's "God bless us, every one!" grows more beautiful with every passing Christmas.

DOMBEY AND SON

TO Charles Dickens, children were beings "fresh from God"—and in all his works nothing is finer than his tenderly human and perceptive portrayal of childhood. The hand which drew Little Nell, and Jo the street boy, and young David Copperfield created also that lovable little fellow who died a child and will remain a child through all eternity—Paul Dombey.

In Chapter 16 (beginning on page 249 in the Scribner edition) we see into the soul of the child. This is one of the finest chapters in the book.

The story itself teaches a great fundamental lesson of life. It concerns the humbling of a proud father who dislikes and neglects his daughter until death takes the little son upon whom he has lavished all his affection.

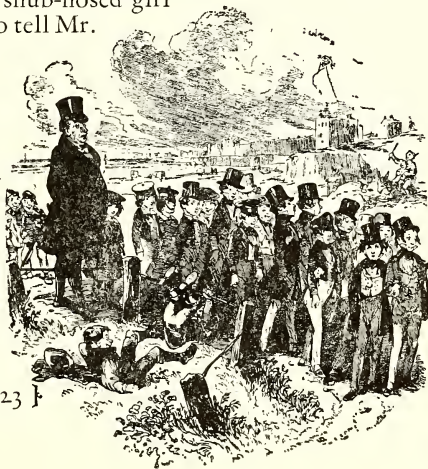
"Dombey and Son" contributes many famous characters to the vast Dickens gallery. There are Florence Dombey, Mr. and Mrs. Chick, Mrs. Pipchin, Captain Tuttle, Doctor Blimber, Miss Lucretia Tox. And we must not forget Susan Nipper, the little brown, snub-nosed girl who had the audacity to tell Mr. Dombey what she thought of his treatment of Florence.

At the age of six, little Paul Dombey is sent by his father to Doctor Blimber's school where he is expected, under the forcing process then in vogue, to become a young gentleman. In this picture, the "young gentlemen" are seen to be enjoying themselves under the watchful eye of the Doctor, and they are evidently having a hilarious time! (See pages 171 to 190 in the Scribner edition, "Dombey and Son.")

*The Child
that Can
Never Grow
Up*

*Chapter 16
Begins on
Page 249*

*Marching
in Pageant
Through the
Pages*



DAVID COPPERFIELD

*Dickens's
Favorite
Child*

OF this book Dickens says: "It will be easily believed that I am a fond parent to every child of my fancy, and that no one can ever love that family as dearly as I love them. But, like many fond parents, I have in my heart of hearts a favourite child. And his name is *David Copperfield*."

*The Boy
Who Lives
in a Book*

Written at the age of 38, confessedly the author's masterpiece—and so acknowledged by most critics—"David Copperfield" is the most autobiographic of Dickens's works. In it the boy Charles lives and breathes again, grows to manhood and finally becomes a successful novelist. Almost word for word the story of David Copperfield is the story of Charles Dickens.

*Look for
Page 59 in
the Scribner
Edition*

We read (on page 59 in the Scribner edition): "My father had left a small collection of books in a little room upstairs, to which I had access. From that blessed little room Roderick Random, Peregrine Pickle, Humphrey Clinker, Tom Jones, The Vicar of Wakefield, Don Quixote, Gil Blas and Robinson Crusoe came out, a glorious host, to keep me company. And the Arabian Nights, and the Tales of the Genii. . . ." We recall that John Dickens had a little library too, and that these were the books young Charles discovered on the shelf!

In "David Copperfield" you will meet Agnes Wickfield, Rosa Dartle, Little Emily, Uriah Heep, Mr. Wilkins Micawber, Dora Spenlow, Barkis, and Traddles, a host of other Dickens "lovables."

BLEAK HOUSE

IN this really great piece of fiction, Dickens succeeds in exposing the "red tape of officialdom." The story is a permanent satire on the proceedings of the Chancery Court. "Two dark

threads are interwoven to form the plot," says J. Walker McSpadden. "The first is a story of public wrong—the delays of the English Court of Chancery. The second is a story of private wrong—the sin of a woman and her lover. These two wrongs singly or collectively cast shadows over a great variety of people, from a street-sweeper to a baronet; but gleaming here and there in the shadows are the sunlight rays of a pleasant romance."

*Satire
Lurks in a
Pleasant
Romance*

We have in "Bleak House" the usual group of interesting characters, sketched with Dickens's customary skill and insight. There are Mr. Jellyby and his selfish wife, Mr. Laurence Boythorn, Mr. Harold Skimpole who is "a child about money and business," the amazing Smallweed family, Miss Volumnia Dedlock. Bucket in this story is a sort of forerunner of Sherlock Holmes. (Read about him in Chapter 22 which begins on page 338 in the Scribner edition.)

*Read About
Bucket in
Chapter 22*

HARD TIMES

LIKE "Nicholas Nickleby" this novel holds up to scorn the "old-fashioned, cold and cruel system of education." But "Hard Times" was written in Dickens's maturity and reveals the tact and judgment of the older man. The study is an excellent one for people who are interested in social problems.

*The Man
Grows
Older*

In this book, Mr. Grad-

Meet the estimable Dombey family—Paul Dombey, Senior, occupying as always the place of honor; little Florence Dombey who is neither loved nor wanted by her pompous father, and the important little son in the arms of his nurse. (Read Chapter 4, beginning on page 38 in the Scribner edition.)



*You Must
Know
Sissy Jupe!*

grind symbolizes the old, false ideal of education. On page 221 ("Hard Times," the Scribner edition) is a very humorous, and also very *human*, account of Mr. Gradgrind as teacher and Sissy Jupe as pupil. Sissy, or Cecilia, is the daughter of a circus clown, Signor Jupe, who is owner of the "highly-trained performing dog, Merrylegs."

Altogether a delightful tale, showing Dickens at his best!

LITTLE DORRIT

FROM the artistic point of view, this is assuredly the best of Dickens's tales. It contains some of the finest passages from the pen of the great novelist, and also some of his finest characterizations.

The story is directed against the English debtors' prisons. Amy Dorrit, affectionately called "Little Dorrit," is the daughter of a shy, retiring man who is a prisoner for debt in the Marshalsea. He remains in prison for 25 years, during which time his daughter takes upon herself the task of supporting and protecting him. He becomes known far and wide as the Father of the Marshalsea, a title of which he is inordinately vain.

After 25 years in debtors' prison, William Dorrit leaves it a rich man. He inherits a great, unclaimed fortune, and promptly makes himself ridiculous by his pride and airs. (Read pages 1 to 18 in Book the Second, "Little Dorrit"—the Scribner edition.)

In "Little Dorrit" we meet Mrs. Flora Finching, the wealthy and sentimental widow "of 38 or 40"; Mr. Merdle, the snobbish London banker whose remarkable career ends in bankruptcy and suicide; and Maggy "who had a bad fever when she was ten years old and has never grown any older ever since."

*John
Dickens
Was Once
in Debtors'
Prison*

*A Quarter
of a Century*

*For Money
Changes the
Manners of
Men*

A TALE OF TWO CITIES

THIS powerful and picturesque romance of the French Revolution was written at a time when Dickens was living under the domestic strain that led finally to the separation from his wife in 1857. He was in a wretched state of mind, and the novel is almost entirely devoid of that delicious Weller-and-Micawber type of humor we have come to expect in Dickens's novels.

Instead we find a grim and powerful realism, which makes "A Tale of Two Cities" rank high as a historical romance. As you read the story, you gain an increasing sense of Dickens's scope and variety, and marvel at the genius of the man who could take the blood-stained streets of Paris as a setting, silhouette against it the figures of the Vengeance, of Therese Defarge, of maddened peasants set free—and in the heart of all this chaos create a thing so beautiful that it shall endure in literature as long as language itself endures!

The sacrifice of Sydney Carton can be read and re-read a dozen times; it does not lose its thrill. You see him mount the scaffold calmly, bravely, his heart happy with the glow of self-sacrifice, his lips smiling to give courage to the little seamstress who is to die with him. "It is a far, far better rest that I go to, than I have ever known," he says.

You will read "A Tale of Two Cities" not once but many times. And each time you will thrill anew to Sydney Carton's noble sacrifice—you will pulse and throb to the maddening surge of the Revolution. A magnificent, powerful, fascinating tale!

We point out no special passages, for once you start this magnificent story you will read it breathlessly to the end. You will enjoy reading it in the Scribner edition, which is illustrated from famous originals.

*Dickens's
Great
Romance of
the French
Revolution*

*Sydney
Carton's
Noble
Sacrifice*

*Read it
All—
Many
Times!*

UNCOMMERCIAL TRAVELLER

*Cross-
Sections of
Life*

THE Uncommercial Traveller travels for the great house of human interest, "seeing many little things, and some great things which, because they interest me, I think may interest others."

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GREAT EXPECTATIONS

*Philip
Pirrip
Called
"Pip"*

DICKENS was nearly 50 years old when "Great Expectations" appeared. Structurally it is the finest of all his novels and "it stands out as one of his most remarkable performances."

Philip Pirrip, called "Pip," is the narrator and



Mary Rudge visits her half-witted son in prison. There are few scenes more touching than this in all the wide range of Dickens's works. Read all of chapter 17, but read especially page 148 in the Scribner edition, "Barnaby Rudge."

hero of the story—"a good fellow, with impetuosity and hesitation, boldness and diffidence, action and dreaming, curiously mixed in him." There are other typical Dickensian characters—Joe Gargery, Jaggers, Wemmick, Pumblechooks, Wopsles, the eccentric spinster lady Miss Havisham, and Magwitch the convict.

Primarily the story concerns itself with the effect on the character and career of Pip whose "great expectations" lift him out of his original station in life; but fundamentally it is an attack on the snobbishness that pays homage to wealth.

Chapter 15 (beginning on page 113 in the Scribner edition) is rich in typical Dickensian humor.

*Begin to
Chuckle on
Page 113*

OUR MUTUAL FRIEND

CRITICS regard "Our Mutual Friend" as a very ingeniously planned and well-executed work. It is a story of London life, high and low, but especially a satire on polite, fashionable society.

"Mr. and Mrs. Veneering are newly rich people whose surroundings and friends are brand-new," Mr. McSpadden tells us in his synopsis. "Among these friends are Mr. and Mrs. Alfred Lamble, who have been mutually deceived in marrying each other for money, and who now seek to keep up appearances by a species of social piracy." (Read chapter 12, Book III, in "Our Mutual Friend," beginning on page 154 in the Scribner edition.)

In this story we discover many famous Dickens characters—Mr.

*London
Life—Both
High and
Low*

Here we have a pleasant little family party at Mr. Pecksniff's. If you would know the purpose of this little party, and if you would like a detailed introduction to each guest, see pages 60 and 61 in the Scribner edition, "Martin Chuzzlewit."



John Podsnap, Boffin, Wegg, Jenny Wren, John Harmon, Eugene Wrayburn, Lizzie Hexam. There is a simple, appealing beauty in the love of John Harmon and Bella Wilfer.

The Famous Unfinished Mystery of
EDWIN DROOD

ALBERT A. HOPKINS, eminent Dickensian, says: "That rare fragment, 'The Mystery of Edwin Drood,' has given rise to an immense literature of its own, and it is said that more books have been written on it than on any other book except the Bible, even Dante having been outclassed."

Who killed Edwin Drood? What is the solution to this unfinished mystery? How did Dickens plan to end this fascinating tale?

The mystery will always remain a mystery, for the author died before he had time to clear it up. Dickens was 59 years old at the time he was writing this book, and he died so suddenly that he was unable even to leave notes that would explain the interesting cross-currents of the plot and reveal the actual murderer of young Edwin.

Critics still discuss the mystery and solutions have been offered by many writers. The book itself is rich in clues. (Read especially chapter 7, which begins on page 58 in the Scribner edition.) But the actual denouement will never be known, and can only be surmised.

MISCELLANEOUS

"**A** CHILD'S HISTORY OF ENGLAND" is probably the least known of Dickens's works, no doubt because it is so frequently omitted from ordinary editions. Authorities, however, regard it as one of the most interesting and authoritative

*Who Killed
Edwin
Drood?*

*Perhaps
You Will
Have a
Solution?*

histories of England ever written, and it has justly been given a place of honor in the Scribner edition.

The history, which tells the story of England from 50 B. C. to 1837, is written with the simple and vivid charm that is so typically Dickensian, and each chapter is as colorful and fascinating as a novel. We know you will enjoy tremendously the chapter that concerns England under the reign of Henry the Fifth, and that tells the story of Joan of Arc. This chapter begins on page 193 in the Scribner edition.

In the same volume that contains "A Child's History of England" you will find an interesting collection of papers and stories under the title of "Master Humphrey's Clock." Master Humphrey is a kindly, deformed old gentleman who lives in an ancient house in the suburbs of London, and at whose home a group of genial men gather, one night in every week, to exchange experiences and relate stories.

"American Notes" grew out of Dickens's visit to this country in 1842 and represents a sharp, clever, satiric criticism of customs and habits in this country at that time. The chapter about New York City is superb (it begins on page 284 in the Scribner edition) and Chapter VII tells some extraordinary facts about a great prison "conducted on a plan peculiar to the state of Pennsylvania." (Read pages 305, 6, and 7 in the Scribner edition.)

Mr. and Mrs. Boffin inherit a horse and an old four-wheeled chaise in which they promptly go driving. The town turns out to watch them and call out congratulations, which, strangely enough, the driver of the chaise finds offending! (See pages 114 and 115 in the Scribner edition, "Our Mutual Friend.")

*"A Child's
History of
England"*

*Read About
Joan of Arc*

*A Kindly
Man Is Mr.
Humphrey!*



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New editions of the complete works of Dickens are constantly appearing—some of them second-rate editions that are neither beautiful nor authentic; and some of them very beautiful, very authentic editions selling for as much as \$1000.00. The Dickens lover is sometimes at a loss in making a selection for his own library, and is in doubt as to the best edition he could select for the amount of money he wants to spend.

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